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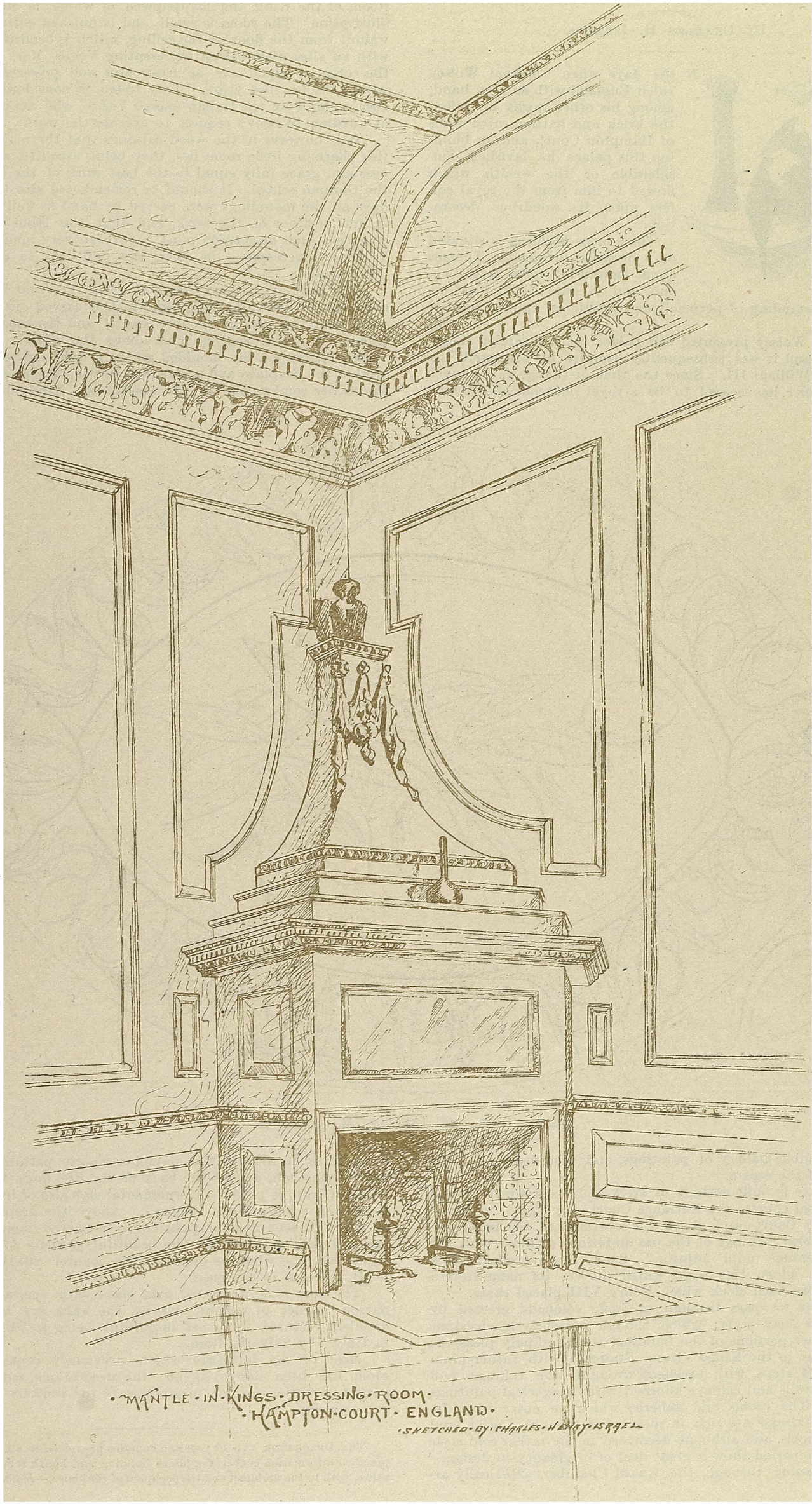
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THE DECORATOR AND FURNISHER.

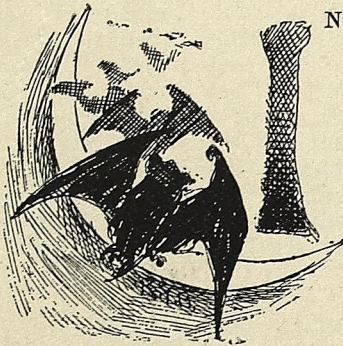


• MANTLE IN KINGS DRESSING ROOM.
• HAMPTON COURT ENGLAND.
• SKETCHED BY CHARLES HENRY ISRAEL

THE DECORATOR AND FURNISHER.

SOME DECORATION IN HAMPTON COURT.

BY CHARLES H. ISRAELS.



IN the days when Cardinal Wolsey ruled England with an iron hand, among his other works he raised the brick and battlemented walls of Hampton Court, and in building this palace he lavished considerable of the wealth which flowed to him from the royal coffers upon its wondrous decoration.

This large building is situated on a beautiful site on the Thames about twenty-five miles from London, and is one of the best ex-

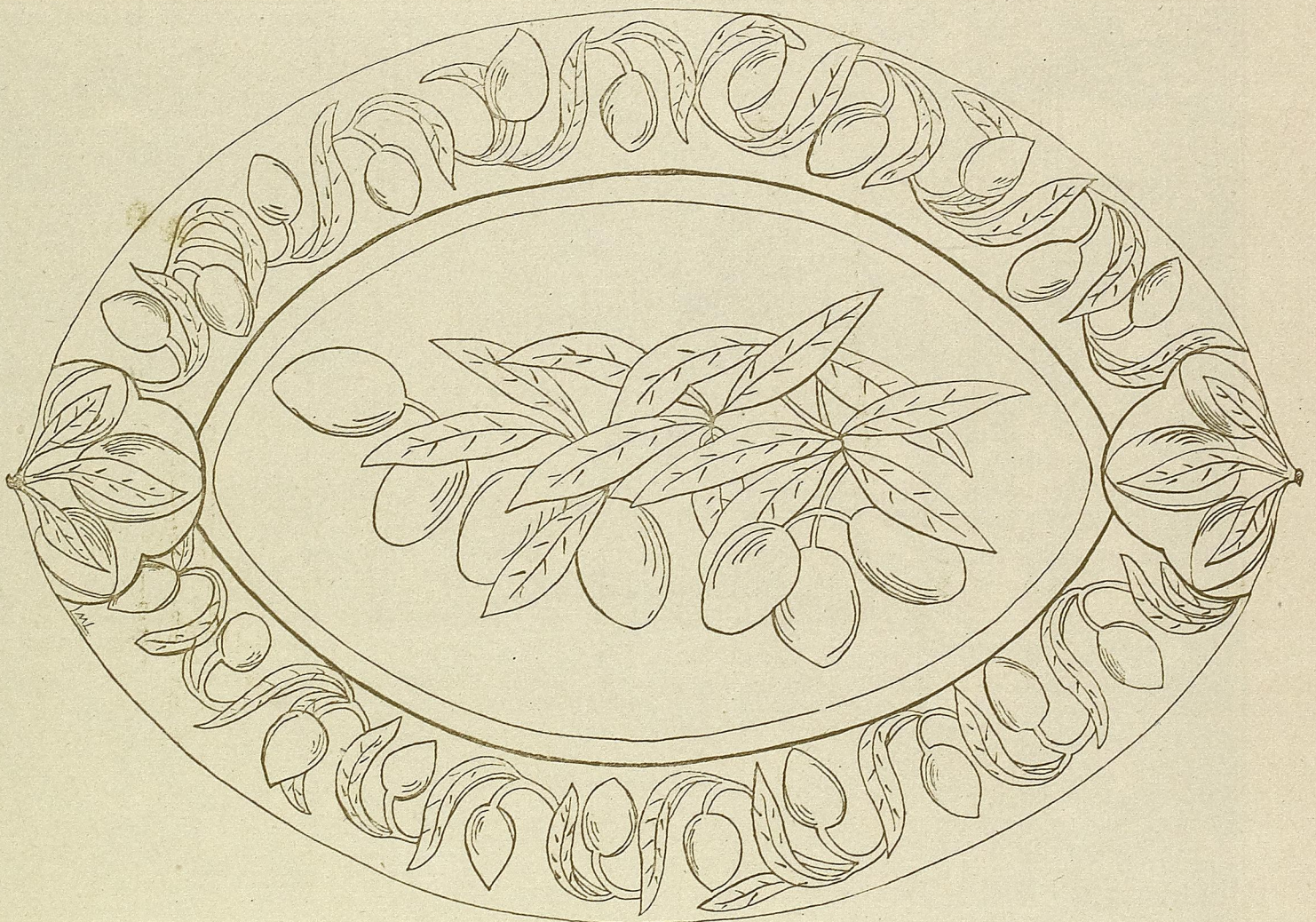
amples now standing of perpendicular gothic as applied to civil architecture.

Cardinal Wolsey presented this palace to his sovereign Henry the Eighth, and it was subsequently occupied by Cromwell, the Stuarts and William III. Since the time of George II however Hampton Court has ceased to be a royal residence and is now

ranged with the trophies of war, we soon enter the Dressing Room of the King, the mantelpiece of which is shown in the illustration. The room is small, and is finished entirely in black walnut from the floor to the ceiling, which is beautifully frescoed with an allegorical design representing Venus, Mars and Cupids, the colors of which are as fresh and well preserved as if done within the last few years. This fresco is considered one of the best examples of the Italian master Verrio, who came to England at Cardinal Wolsey's request to execute the work.

It is however in the wood carvings that the main interest in this charming little room lies, they being executed with a sharpness and grace fully equal to the best work of the old artists of the German school. It should be remembered also that in those days all the mouldings were carved by hand as well as the ornamental portions of the work, and that the labor necessary to construct such decoration must have been very much more skillful than is necessary now when the mill does so much for the cabinetmaker.

The most original portion of the work however is the festoon composed of fruit and hangings which is carved out of the solid wood near the apex of the over mantel, and the base of which is formed by three shelves, one above the other. A border of veined Italian marble, moulded and of a light red tone, is placed around the fireplace and stands out in very sharp contrast with the rather sombre tone of the woodwork. The interior of the



OLIVE DISH, BY LILLIAN M. LANGDON.

used as a public gallery of paintings, and occupied by various pensioners of the crown.

The palace is built entirely of brick and is grouped around three principal courts—the Entrance Court, the Clock Court and the Fountain Court—and above the entrance to the latter one sees the armorial bearings of the too ambitious cardinal with his motto, "Dominus mihi adjutor." Some very excellent terra cotta panels adorn this court which derives its name from a curious astronomical clock which Henry VIII placed there.

From here we pass through an ionic colonnade, erected by Wren in his best style; which, though curiously inconsistent with the other portions of the building, is exceedingly pleasing; soon we enter to the King's Grand Staircase with rather plain though broad steps, with excellent wrought iron railings, and having the walls and ceilings adorned with allegorical paintings by Verrio. The rooms and galleries which we enter from the top of this staircase are rich in pictures of the old Italian and Venetian schools, and although decorated in the rather cold style of the Tudor period show a great deal of originality in design.

After passing through the Guard Chamber, artistically ar-

range is lined with tiles having a rosette pattern beautifully painted on each, and at the back of the fire dogs, which are of wrought iron, is placed an ornamental slab also of iron on which is cast the royal arms of England. Above the fireplace a beveled mirror is seen held in position by a carved moulding of the egg and dart pattern, and the beautiful gardens of the palace which face the windows opposite the mantel can be seen perfectly reflected in the glass.

The floor is of quartered oak, black with age, and having a narrow border of walnut, and on the walls are hung several excellent pictures, the most important being a "Brigand scene in Italy" by Salvator Rosa.

Most of the furniture which previously ornamented this room has been destroyed, but the decorations still remain in perfect condition as an inspiration to the workers in wood of our own day.

THE DECORATOR AND FURNISHER contains in each issue a great amount of practical information concerning house building and house refitting, and is of value, both to the architect and the occupant of the house.—*Indianapolis Journal*.